

BOOK *of the*
KODAK
EXHIBITION

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KODAK
EXHIBITION

PUBLISHED BY THE
EASTMAN KODAK CO.,
ROCHESTER, N. Y.



GOLD FISH

W. B. CLINE

FOREWORD

THE Kodak Exhibition is not intended as an art exhibit—but rather as an exposition of how photography touches every human interest. We could, had we so desired, have made up a collection of pictures that would have appealed, from their massing of lights and shades, from their subtlety of line and lighting, to those who love art for art's sake alone. But for the most part Kodakery appeals because it enables people without a technical knowledge of photography and without special training along artistic lines to make pictures of the things that they themselves are interested in.

With a few exceptions, the names in this catalogue are not the names of those who are known in the art world for their photographic creations. The pictures were made for the sake of preserving the thing photographed—not with the thought that it would be a picture deserving of salon honors.

Yet these pictures are artistic because they have the greatest attribute of art—simplicity. They compel interest because they are pictures of things worth while in travel, sport, adventure and in the home.

The photography of to-day touches vitally every field of human endeavor, every recreation, and, most of all is it welcomed as the keeper of that most cherished of all stories, the story of the home.

And so, although these pictures are not commonplace, they should be looked upon, not as an art exhibit, but as a portrayal of what the Kodak has done for others and what it can do for you.

Photography to-day has come to be recognized as a fine art, witness the admission of photographs to the Paris Salon ; but after all it is in its picture stories of the things that interest us that its chief charm lies. In the recording not only of the unusual and the picturing of our travels, but even more in its portrayal of the every-day, common places at home—in these is the true witchery of Kodakery.

EASTMAN KODAK COMPANY.

THE PICTURES

SCREEN NO. 1.—TRAVEL.

Print
No.

- | | | | | | |
|----|--|---|---|---|----------------------------|
| 1. | The Lighthouse, | - | - | - | <i>Chas I. Berg.</i> |
| 2. | The Matterhorn, | - | - | - | |
| 3. | Bullfrog Lake, | - | - | - | <i>Matt. A. Wolfskill.</i> |
| 4. | Jackson Park and Teton
Mountains (Wyoming), | - | | | <i>Sumner W. Matteson.</i> |

SCREEN NO. 2.—TRAVEL.

- | | | | | | |
|----|---|---|---|---|----------------------------|
| 5. | A Holland Windmill, | - | - | | <i>Carl Osthaus.</i> |
| 6. | Fishermen's Huts (Norway), | | | | <i>Amelia E. Bein.</i> |
| 7. | Cool Waters Lave the Moun-
tain's Feet," | - | - | - | <i>K. A. Sjarring.</i> |
| 8. | Amalfi, | - | - | - | <i>W. E. Blodgett.</i> |
| 9. | Lake George (California), | - | | | <i>Matt. A. Wolfskill.</i> |

SCREEN NO. 3.—TRAVEL.

- | | | | | | |
|-----|-------------------------------------|---|---|--|-------------------------------|
| 10. | Moorish Gateway (Cordova), | | | | <i>Mastin Simpson.</i> |
| 11. | Shampoo and Massage, | - | - | | <i>Mrs. H. W. Tweedie.</i> |
| 12. | Transportation in Ceylon, | - | - | | <i>Mrs. R. Dundas Orr.</i> |
| 13. | Urubamba River (Peru), | - | - | | <i>Prof. Hiram Bingham</i> |
| | (Copyright 1912 by Yale University) | | | | |
| 14. | Police Station (Batavia, Java), | | | | <i>Walter G. Chase, M. D.</i> |
| 15. | Cooling Off (Ceylon), | - | - | | <i>Mrs. H. W. Tweedie.</i> |

SCREEN NO. 4.—TRAVEL.

Print
No.

- | | | | | | |
|-----|--------------------|---|---|---|------------------------|
| 16. | A Wayside Inn, | - | - | - | <i>J. B. Rich.</i> |
| 17. | The Mail Train, | - | - | - | <i>Harry D. Snell.</i> |
| 18. | Yellowstone Falls, | - | - | - | <i>H. G. Wirts.</i> |
| 19. | A Country Home, | - | - | - | <i>J. B. Rich.</i> |

SCREEN NO. 5.—TRAVEL.

- | | | | | |
|-----|--------------------------|---|---|---|
| 20. | In Northern Italy, | - | - | - |
| 21. | By-way in Fez (Morocco), | - | | |
| 22. | Russian Beggar Woman, | - | | |

SCREEN NO. 6.—TRAVEL.

- | | | | | | |
|-----|---------------------------|---|---|---|-------------------------------|
| 23. | Sphinx and Great Pyramid, | - | | | <i>Chas. R. Cameron.</i> |
| 24. | Egyptian Temple, | - | - | - | <i>Walter G. Chase, M. D.</i> |
| 25. | The Sphinx, | - | - | - | <i>Orlando J. Root.</i> |
| 26. | The Tourist, | - | - | - | <i>Walter G. Chase, M. D.</i> |
| 27. | Ships of the Desert, | - | - | | <i>Orlando J. Root.</i> |

SCREEN NO. 7.—LANDSCAPES.

- | | | | | | |
|-----|--------------------------|---|---|---|-------------------------|
| 28. | The Close of Day, | - | - | - | <i>F. M. Audibert.</i> |
| 29. | The Palisades, | - | - | - | <i>Thos. Cadigan.</i> |
| 30. | The Brook, | - | - | - | <i>C. J. Brindmore.</i> |
| 31. | A Corner of the Orchard, | - | | | <i>W. B. Cline.</i> |
| 32. | November, | - | - | - | <i>A. F. Robinson.</i> |
| 33. | Sand Dunes, | - | - | - | |

Print
No.

SCREEN NO. 8.—LANDSCAPES.

- | | | |
|-----|--|---------------------------|
| 34. | Early Morn (Lake Michigan), | <i>Irving Dickinson.</i> |
| 35. | Cypress (Monterey, California), - - - | <i>Philip S. Carlton.</i> |
| 36. | The Old Paper Mill, - - | <i>Rudolf Eickemeyer.</i> |
| 37. | An Afternoon in the Country, | <i>B. F. Langland.</i> |
| 38. | Mt. Lafayette (White Mountains), - - - - | <i>W. A. Boger.</i> |
| 39. | Skyscrapers, - - - - | <i>W. H. Porterfield.</i> |

SCREEN NO. 9.—LANDSCAPES.

- | | | |
|-----|-----------------------------|-------------------------|
| 40. | Off for the Lobster Pots, - | <i>Grace E. Mounts.</i> |
| 41. | Palms, - - - - - | <i>H. Marshall.</i> |
| 42. | The Riviera, - - - - | <i>Maximilian Toch.</i> |
| 43. | Cap St. Martin, - - - | <i>Maximilian Toch.</i> |
| 44. | Mansion Sattelmühle, - - | <i>H. Krebs.</i> |
| 45. | In the Mountains (Germany), | <i>H. Krebs.</i> |

SCREEN NO. 10.—LANDSCAPES.

- | | | |
|-----|-------------------------------|----------------------------|
| 46. | Moonlit Coast, - - - | <i>Fred C. Small.</i> |
| 47. | Minnehaha, - - - - | <i>Mrs. C. G. Stearns.</i> |
| 48. | "Marsh Farm," - - - | <i>Miss M. Kolle.</i> |
| 49. | A Cool Pasture, - - - | <i>Lawrence Macomber.</i> |
| 50. | Gnarled Giant, - - - | <i>Rev. C. H. Martin.</i> |
| 51. | Petit Trianon (Versailles), - | <i>Wm. H. Phillips.</i> |

SCREEN NO. 11.—TRAVEL.

- | | | |
|-----|-----------------------------|-----------------------------|
| 52. | Bridge at Nice (France), - | <i>Maximilian Toch.</i> |
| 53. | Little Hollanders, - - - | <i>Miss Caroline Brown.</i> |
| 54. | Michael Angelo's "Moses", - | <i>H. P. Goppelt.</i> |
| 55. | Night (Venice), - - - | <i>Maximilian Toch.</i> |
| 56. | Crossing a Glacier, - - - | <i>C. D. Arnold.</i> |



SAND DUNES

SCREEN NO. 12.—TRAVEL.

Print
No.

- | | | | | | |
|-----|---|---|---|---|------------------------|
| 57. | Landing at Amalfi, | - | - | - | <i>Wm. O. Welch.</i> |
| 58. | The Shrimper, | - | - | - | <i>Wm. Martin.</i> |
| 59. | Coast of Normandy, | - | - | - | <i>Chas. I. Berg.</i> |
| 60. | Hans, | - | - | - | <i>J. B. Nichols.</i> |
| 61. | Bathers' Guardians (Coast of
France, | - | - | - | <i>A. F. Robinson.</i> |

SCREEN NO. 13.—TRAVEL.

- | | | | | | |
|-----|--------------------------|---|---|---|------------------------|
| 62. | Street Vender, | - | - | - | <i>A. J. Birdseye.</i> |
| 63. | Luz in the Pyrenees, | - | - | - | <i>H. C. Hudson.</i> |
| 64. | Nature's Mirror, | - | - | - | <i>Fred C. Small.</i> |
| 65. | Delvino (South Albania), | - | - | - | <i>Evan MacRury.</i> |
| 66. | In Italy, | - | - | - | <i>M. Mott Smith.</i> |

SCREEN NO. 14.—TRAVEL.

- | | | | | | |
|-----|------------------------|---|---|---|-------------------------|
| 67. | Amalfi (Italy), | - | - | - | <i>A. J. Birdseye.</i> |
| 68. | The Stage Coach, | - | - | - | |
| 69. | On the Nile, | - | - | - | <i>Orlando J. Root.</i> |
| 70. | Moors of Spain, | - | - | - | <i>Martin Simpson.</i> |
| 71. | Morro Castle (Havana), | - | - | - | <i>D. Vande Venter.</i> |

SCREEN NO. 15.—TRAVEL.

- | | | | | | |
|-----|------------------------------|---|---|---|----------------------------|
| 72. | Sudanese Dancer, | - | - | - | <i>Martin Simpson.</i> |
| 73. | Sicilian Water Carrier, | - | - | - | <i>Mrs. E. W. Willard.</i> |
| 74. | Mascot of the Beach, | - | - | - | <i>E. K. Jefferson.</i> |
| 75. | Fish Market (Madeira), | - | - | - | <i>Wm. O. Welch.</i> |
| 76. | A Beggar (Algiers), | - | - | - | <i>Wm. O. Welch.</i> |
| 77. | Lucerne (Switzerland), | - | - | - | <i>Maximilian Toch.</i> |
| 78. | A Canal of the Last Century, | - | - | - | <i>S. J. Milner.</i> |

SCREEN NO. 16.—TRAVEL.

Print
No.

- | | | |
|-----|-----------------------------|------------------------|
| 79. | Peasant, - - - - - | <i>A. E. Swenson.</i> |
| 80. | The Public Fountain, - - | |
| 81. | Near Lucerne (Switzerland), | <i>Martin Simpson.</i> |
| 82. | A Quiet Game (Madeira), - | <i>Wm. O. Welch.</i> |
| 83. | A Sign of Spring, - - - | |
| 84. | Street Dairy (Spain), - - | <i>Martin Simpson.</i> |
| 85. | Ready for Another Shot, - | <i>J. Brown.</i> |

SCREEN NO. 17.—HOME PORTRAITS.

- | | | |
|-----|---------------------------|-------------------------|
| 86. | Gold Fish, - - - - - | <i>W. B. Cline.</i> |
| 87. | The Monk, - - - - - | <i>W. B. Cline.</i> |
| 88. | Violets, - - - - - | |
| 89. | Home Portrait, - - - - - | <i>W. B. Cline.</i> |
| 90. | The Artist, - - - - - | <i>A. D. Reynolds.</i> |
| 91. | Nut-brown Maid (Bermuda), | <i>L. V. Hitchcock.</i> |
| 92. | Interested, - - - - - | <i>W. B. Cline.</i> |

SCREEN NO. 18.—HOME PORTRAITS.

- | | | |
|-----|------------------------------|------------------------------|
| 93. | Portrait, - - - - - | <i>F. Emerson Bachelder.</i> |
| 94. | Home Portrait (Flash-light), | |
| 95. | Portrait, - - - - - | <i>W. B. Cline.</i> |
| 96. | Portrait, - - - - - | <i>Miss Nina Graves.</i> |
| 97. | Portrait, - - - - - | <i>Charles Turpin.</i> |
| 98. | Holland Maid, - - - - - | <i>J. Brown.</i> |
| 99. | Portrait, - - - - - | |

Print
No.

SCREEN NO. 19.—HOME SCENES.

- | | | | | | |
|------|---------------------------------------|---|---|---|---------------------------|
| 100. | The Cotter's Saturday Night, | | | | |
| 101. | Family Cares, | - | - | - | <i>Myra A. Wiggins.</i> |
| 102. | Fire Place, | - | - | - | <i>F. A. Waite.</i> |
| 103. | Outdoor Portrait, | - | - | - | |
| 104. | A Dream of the Boy Across
the Sea, | - | - | - | <i>Rudolf Eickemeyer.</i> |

SCREEN NO. 20.—HOME PETS.

- | | | | | | |
|------|----------------|---|---|---|--------------------------|
| 105. | Attention, | - | - | - | - |
| 106. | "Shep," | - | - | - | - |
| 107. | Babies, | - | - | - | - |
| 108. | At Bay, | - | - | - | <i>G. A. Rodenbaeck.</i> |
| 109. | An Aristocrat, | - | - | - | <i>O. S. Newman.</i> |
| 110. | Black Prince, | - | - | - | <i>R. H. Shepherd.</i> |

SCREEN NO. 21.

*From the Wanamaker Collection of Pictures of North
American Indians—Negatives by Dr. J. K. Dixon.*

- | | |
|------|-----------------------------|
| 111. | Facing the Sunset. |
| 112. | The Vanishing Chiefs. |
| 113. | The Sunset of a Dying Race. |
| 114. | Night View of the Camp. |

SCREEN NO. 22.

*From the Wanamaker Collection of Pictures of North
American Indians—Negatives by Dr. J. K. Dixon.*

- | | |
|------|---------------------------|
| 115. | Scouts on the March. |
| 116. | Climbing a Western Slope. |
| 117. | Stirring the Pot. |
| 118. | Chief Two Moons. |

SCREEN NO. 23.

*From the Wanamaker Collection of Pictures of North
American Indians—Negatives by Dr. J. K. Dixon.*

Print
No.

- 119. Sweeping Westward.
- 120. Friends.
- 121. The Empty Saddles.
- 122. Early Morning at the River.

SCREEN NO. 24.

*From the Ethnographic Collection of Indian Photographs—
By Frederick I. Monsen, F. R. G. S.*

- 123. On the Warpath.
- 124. Sculptured Rocks (Arizona).
- 125. A Hopi Flock.
- 126. Indian Child and Dog.
- 127. Mojave Children.
- 128. Arizona Indian Youngster.

SCREEN NO. 25.

*From the Ethnographic Collection of Indian Photographs—
By Frederick I. Monsen, F. R. G. S.*

- 129. Navajo Chief.
- 130. Canon de Chelly.
- 131. In Hopi Land.
- 132. Study in Bronze.
- 133. Hopi Children.
- 134. A Hopi Sage.



THE SUNSET OF A DYING RACE

DR. J. K. DIXON

SCREEN NO. 26.

*From the Ethnographic Collection of Indian Photographs—
By Frederick I. Monsen, F. R. G. S.*

Print
No.

- 135. In Sunny Arizona.
- 136. Hopi Boys (Arizona).
- 137. Water Carrier.
- 138. Filling the Olla.

SCREEN NO. 27.—CHILDREN.

- 139. Portrait, - - - -
- 140. Feeding the Ducks, - -
- 141. Portrait, - - - -
- 142. Playmates, - - - -

SCREEN NO. 23.—CHILDREN.

- 143. Home Portrait, - - -
- 144. A Little Briton, - - - *Wm. C. Hobbs.*
- 145. Mirth, - - - - *Jos. W. Anderson,*
M. D.
- 146. The Twins, - - - - *Maude Teevan.*

SCREEN NO. 29.—CHILDREN.

- 147. A Field of Daisies, - - *Miss Myra Brandt.*
- 148. Little Jack and His Sister
Sue, - - - -
- 149. Music Hath Charms, - - *A. Jenson.*
- 150. Fairy Tales, - - - -
- 151. The Little Gatekeeper, - - *Maude Teevan.*

Print
No.

SCREEN NO. 30.—CHILDREN.

- | | | | | |
|------|----------------------------|---|---|--|
| 152. | The Botany Lesson, | - | - | <i>Mrs. H. W. Tweedie.</i> |
| 153. | Marguerite, | - | - | <i>A. Jenson.</i> |
| 154. | What O'clock, | - | - | <i>Jos. W. Anderson,</i>
<i>M. D.</i> |
| 155. | The First One In, | - | - | <i>H. B. Conyers.</i> |
| 156. | Children of the Mountains, | - | | <i>W. T. Knox.</i> |
| 157. | "Come Chickey," | - | - | |

SCREEN NO. 31.—OUTING.

- | | | | | |
|------|-------------------------|---|---|------------------------|
| 158. | Good Old Summertime, | - | | |
| 159. | "Lafe," | - | - | |
| 160. | Who'll Wash the Dishes, | - | | <i>Chas. S. Price.</i> |
| 161. | Bait Minnows, | - | - | |
| 162. | Idle Days, | - | - | |

SCREEN NO. 32.—OUTING.

- | | | | | |
|------|------------------------------|---|---|------------------------------|
| 163. | Leaving the Harbor, | - | - | <i>W. B. Cline.</i> |
| 164. | Hunter's Lodge, | - | - | <i>Chas. M. Taylor, Jr.</i> |
| 165. | An Outdoor Flashlight, | - | | <i>Charles S. Price.</i> |
| 166. | Campfire Cooking, | - | - | <i>Miss Mary R. Waldron.</i> |
| 167. | River Spray (Banff, Canada), | | | <i>Sumner W. Matteson.</i> |

SCREEN NO. 33.—OUTING.

- | | | | | |
|------|----------------------------|---|---|------------------------|
| 168. | Landing a Two Pounder, | - | | <i>Frank C. Barks.</i> |
| 169. | Supplication, | - | - | <i>Frank C. Barks.</i> |
| 170. | A Good Catch, | - | - | <i>Chas. S. Price.</i> |
| 171. | The Camp Kitchen, | - | - | <i>Frank C. Barks.</i> |
| 172. | Trout Fishing in Colorado, | - | | <i>Rexford Storer.</i> |
| 173. | An Enthusiastic Angler, | - | | <i>Frank C. Barks.</i> |



THE WESTERING SUN

W. T. KNOX

Print
No.

SCREEN NO. 34.—OUTING.

- | | | |
|------|----------------------------|------------------------|
| 174. | On the South Platte, - - | <i>Chas. S. Price.</i> |
| 175. | A Heavy Strike, - - - | |
| 176. | The Morning's Catch, - - | |
| 177. | Victor and Vanquished, - | |
| 178. | After Speckled Beauties, - | <i>Chas. S. Price.</i> |

SCREEN NO. 35.—OUTING.

- | | | |
|------|----------------------------|----------------------|
| 179. | The Lone Canoeist, - - | |
| 180. | Last Trip of the Season, - | |
| 181. | With Started Sheet, - - | <i>W. B. Cline.</i> |
| 182. | Luffing, - - - - - | <i>Wm. O. Welch.</i> |

SCREEN NO. 36.—OUTING.

- | | | |
|------|--|--------------------------|
| 183. | Homesick, - - - - | <i>Fred C. Small.</i> |
| 184. | Quiet Waters, - - - | |
| 185. | Take a Kodak With You, - | <i>Charles S. Price.</i> |
| 186. | "Far From the Maddening
Crowd," - - - - | <i>E. P. Crocker.</i> |

SCREEN NO. 37.—MARINES.

- | | | |
|------|------------------------|--|
| 187. | The Incoming Tide, - - | |
| 188. | Whitby Fishers, - - - | |
| 189. | Yarmouth, - - - - | |

SCREEN NO. 38.—MARINES.

- | | | |
|------|-----------------------|--|
| 190. | The Cliffs, - - - - | |
| 191. | Ramsgate Boatmen, - - | |
| 192. | Volendam Harbor, - - | |

SCREEN NO. 39.—TRAVEL.

Print
No.

- | | | | | |
|------|-----------------------------|---|---|---|
| 193. | Dunstein (Monte Cristallo), | | | |
| 194. | Broadstairs Sands, | - | - | |
| 195. | On the Veranda, | - | - | - |
| 196. | Lucerne Fishers, | - | - | - |
| 197. | Ramsgate Smack, | - | - | |

SCREEN NO. 40.—TRAVEL.

- | | | | | |
|------|------------------|---|---|---|
| 198. | Lake Maggiore, | - | - | - |
| 199. | The Heirloom, | - | - | - |
| 200. | German Peasants, | - | - | |
| 201. | Normandy, | - | - | - |

SCREEN NO. 41.—FLOWERS AND LANDSCAPES.

(Colored With Vclor Transparent Water Colors.)

- | | | | | | |
|------|---------------------|---|---|---|---------------------------|
| 202. | Chrysanthemums, | - | - | - | <i>P. H. Kavanagh.</i> |
| 203. | Hydrangea, | - | - | - | |
| 204. | Hepatica, | - | - | - | <i>George Kellogg.</i> |
| 205. | The Butterfly, | - | - | - | <i>Isabelle M. Swett.</i> |
| 206. | Catalpa, | - | - | - | <i>George Kellogg.</i> |
| 207. | Trillium, | - | - | - | <i>George Kellogg.</i> |
| 208. | An Informal Hedge, | - | - | - | <i>George Kellogg.</i> |
| 209. | The Catch, | - | - | - | |
| 210. | New Zealand Cliffs, | - | - | - | <i>Walter Burke.</i> |

SCREEN NO. 42.—FLOWERS AND LANDSCAPES.

(Colored With Velox Transparent Water Colors.)

Print
No.

- | | | |
|------|------------------------------|-------------------------------|
| 211. | Victoria Park (Niag. Falls), | <i>J. M. Griffin, M. D.</i> |
| 212. | New Jersey Tea, - - - | <i>George Kellogg.</i> |
| 213. | Ox Eye Daisies, - - - | <i>Dr. Albert R. Benedict</i> |
| 214. | Goldenrod, - - - - | <i>Rudolf Eickemeyer.</i> |
| 215. | Daisies and Buttercups, - | <i>C. H. Tingley.</i> |
| 216. | Meadowbrook, - - - | <i>Donald C. Fitts.</i> |
| 217. | Lilacs, - - - - - | <i>E. Hornor.</i> |

SCREEN NO. 43.—TRAVEL.

- | | | |
|------|---|----------------------------|
| 218. | At Base of Mt. Popocateptl
(Mexico), - - - - | <i>Sumner W. Matteson.</i> |
| 219. | Filling the Water Jar
(Mexico), - - - - | <i>Sumner W. Matteson.</i> |
| 220. | Driving Sheep (Mexico), - | <i>Sumner W. Matteson.</i> |
| 221. | Hall of Monoliths. (Oaxaca,
Mexico), - - - - | <i>Sumner W. Matteson.</i> |
| 222. | Mexican Beggar, - - - | <i>B. F. Langland.</i> |

SCREEN NO. 44.—TRAVEL.

- | | | |
|------|---|---|
| 223. | A Fuel Train (Mexico), - | |
| 224. | Native Americans, - - | <i>Frederick I. Monsen,
F. R. G. S.</i> |
| 225. | An Italian Monk, - - - | <i>H. B. Nichols.</i> |
| 226. | Mountain Village (Northern
Italy), - - - - | <i>M. Mott Smith.</i> |



THE CALL OF THE ROAD

SCREEN NO. 45.—THE HORSE BREAKER.

From a Series of Bronzie Pictures by A. E. Jones, Australia.

Print No.			
227.	Which Way Next,	-	-
228.	A Sun Fisher,	-	-
229.	Man Is Master,	-	-
230.	A Mean One,	-	-
231.	Desperation,	-	-
232.	Will He Stick,	-	-

SCREEN NO. 46.—FRONTIER.

233.	Off for the "Roundup,"	-	<i>Erwin E. Smith.</i>
	(Copyrighted 1908 by Erwin E. Smith)		
234.	A Break from the Ranks,	-	<i>Erwin E. Smith.</i>
	(Copyrighted 1908 by Erwin E. Smith)		
235.	A Letter from Home,	-	<i>Erwin E. Smith.</i>
	(Copyrighted 1908 by Erwin E. Smith)		
236.	In Sight of the Herd,	-	<i>Erwin E. Smith.</i>
	(Copyrighted 1908 by Erwin E. Smith)		
237.	A Sweeter Draught Was		
	Never Quaffed,	-	<i>Erwin E. Smith.</i>
	(Copyrighted 1908 by Erwin E. Smith)		

SCREEN NO. 47.—COUNTRY LIFE.

238.	Haying Time,	-	<i>W. L. Gifford.</i>
239.	"Mary Had a Little Lamb,"		
240.	Contentment,	-	<i>E. A. Speer.</i>
241.	Autumn in the Berkshires,		<i>Rudolf Eickemeyer.</i>
242.	A Moment's Rest,	-	<i>T. L. Edelen.</i>

SCREEN NO. 48.—COUNTRY LIFE.

243.	The Westering Sun,	-	<i>W. T. Knox.</i>
244.	The Ox Team,	-	
245.	The Old Homestead,	-	<i>A. F. France.</i>
246.	The Squire,	-	<i>W. B. Cline.</i>

SCREEN NO. 49.—COUNTRY LIFE.

Print
No.

- | | | | | | |
|------|--------------------|---|---|---|---------------------------|
| 247. | The Sand Lot, | - | - | - | |
| 248. | Quarry Road, | - | - | - | <i>Carle Semon.</i> |
| 249. | Harvest, | - | - | - | <i>Grace E. Mounts.</i> |
| 250. | At the Barn Pump, | - | - | - | <i>Carle Semon.</i> |
| 251. | Home From Town, | - | - | - | <i>W. T. Knox.</i> |
| 252. | On a Chicken Farm, | - | - | - | <i>Rudolf Eickemeyer.</i> |

SCREEN NO. 50.—COUNTRY LIFE.

- | | | | | | |
|------|------------------------|---|---|---|----------------------------|
| 253. | Poverty, | - | - | - | <i>Rudolf Eickemeyer.</i> |
| 254. | Highland Cattle, | - | - | - | |
| 255. | The Farm House, | - | - | - | |
| 256. | Plowing, | - | - | - | <i>Edward C. Crossett.</i> |
| 257. | Haying in Nova Scotia, | - | - | - | <i>Rudolf Eickemeyer.</i> |
| 258. | A Highland Steer, | - | - | - | <i>Mrs. R. Dundas Orr.</i> |

SCREEN NO. 51.—AFRICAN WILDS.

- | | | | | | |
|------|---|---|---|---|------------------------|
| 259. | Kikoya Girls Grinding Corn
(Africa), | - | - | - | <i>Carl E. Akeley.</i> |
| 260. | Bull Elephant (Uganda,
Africa), | - | - | - | <i>Carl E. Akeley.</i> |
| 261. | Wild Elephant (Uganda
Africa), | - | - | - | <i>Carl E. Akeley.</i> |
| | (Copyrighted 1909 by Carl E. Akeley) | | | | |
| 262. | Bull Elephant (Mt. Kenia,
Africa), | - | - | - | <i>Carl E. Akeley.</i> |

SCREEN NO. 52.—AFRICAN WILDS.

Print
Nos.

- | | | |
|------|---|------------------------|
| 263. | Hippopotami (Toner River,
Africa), - - - - | <i>Carl E. Akeley.</i> |
| 264. | Crocodiles (Toner River,
Africa), - - - - | <i>Carl E. Akeley.</i> |
| 265. | Rhinoceros (Toner River,
Africa), - - - - | <i>Carl E. Akeley.</i> |
| 266. | Young Bull Elephant
(Uganda, Africa), - - | <i>Carl E. Akeley.</i> |
| 267. | Leopard (British East
Africa), - - - - | <i>Carl E. Akeley.</i> |

SCREEN NO. 53.—ATHLETIC.

(GRAFLEX.)

- | | | |
|------|-------------------------|---------------------|
| 268. | The Pass, - - - - | <i>W. B. Starr.</i> |
| 269. | The Tackle, - - - - | <i>W. B. Starr.</i> |
| 270. | Around the End, - - - - | |
| 271. | A Kick-Off, - - - - | <i>W. B. Starr.</i> |
| 272. | Kicking a Goal, - - - - | <i>Mr. Stone.</i> |

SCREEN NO. 54.—ATHLETIC.

(GRAFLEX.)

- | | | |
|------|---------------------------|---------------------------|
| 273. | The First Hurdle, - - - - | <i>W. A. Staples.</i> |
| 274. | High Jump, - - - - | <i>H. H. Russell.</i> |
| 275. | A High Vault, - - - - | <i>W. A. Staples.</i> |
| 276. | Safely Over, - - - - | <i>Mrs. C. R. Miller.</i> |

SCREEN NO. 55.—ATHLETIC.

(GRAFLEX.)

- | | | |
|------|-------------------------------|------------------------|
| 277. | Hans Wagner Sliding Home, - - | <i>F. E. Bingaman.</i> |
| 278. | Wagner and Cobb, - - - - | <i>F. E. Bingaman.</i> |
| 279. | Ty Cobb Stops a High One, - - | <i>F. E. Bingaman.</i> |

SCREEN NO. 56.—ATHLETIC.

Print No.		(GRAFLEX.)	
280.	A Close Finish, - - -		
281.	The Winner, - - -		<i>A. L. Varges.</i>
282.	The Final Dash, - - -		<i>F. E. Bingaman.</i>
283.	Nearing the Goal, - - -		<i>John Duncan.</i>

SCREEN NO. 57.—CHILDREN.

284.	"Say Please, Fido," - -		
285.	The "Tick Tock," - -		
286.	Home Portrait, - - -		
287.	Home Portrait, - - -		<i>Miss Haight.</i>

SCREEN NO. 58.—AIRSHIPS AND AEROPLANES.

288.	Airship America (From SS. Trent), - - -		<i>J. A. Dohrman.</i>
289.	Monoplane Alighting, - -		<i>Earl V. Lewis.</i>
290.	Aerial Navigation, - -		
291.	Biplane in Flight, - - -		<i>Earl V. Lewis.</i>

SCREEN NO. 59.—STREET SCENES.

292.	The Fire, - - - -		<i>Oscar B. Ireland.</i>
293.	Just Around the Corner, -		
294.	Pont Alexandre (Paris), -		<i>Maximilian Toch.</i>
295.	In Battery Park (New York),		
296.	After the Rain, - - -		<i>Dr. D. J. Ruzicka.</i>
297.	Promenade (Central Park, New York), - - -		<i>Edward Heim.</i>

Print
No.,

SCREEN NO. 60.—STREET SCENES.

- | | | |
|------|---|--------------------------------|
| 298. | The Toilers, - - - | <i>W. T. Knox.</i> |
| 299. | Plaza at Night, - - - | <i>Dr. Albert R. Benedict.</i> |
| 300. | Between Sales, - - - | <i>W. B. Cline.</i> |
| 301. | A Windy Crossing, - - | |
| 302. | Where the Pulse of Traffic
Throbs, - - - - | |
| 303. | A City Byway, - - - | <i>B. F. Langland.</i> |

SCREEN NO. 61.

Ziegler Polar Expedition—Arctic Exploration.

- | | | |
|------|--|-----------------------|
| 304. | Smooth Going Over Channel
Ice, - - - - | <i>Anthony Fiala.</i> |
| | (Copyrighted 1906 by A. Fiala) | |
| 305. | Waiting for the Ice to Open,
(Copyrighted 1906 by A. Fiala) | <i>Anthony Fiala.</i> |
| 306. | Locked in the Ice Pack, -
(Copyrighted 1906 by A. Fiala) | <i>Anthony Fiala.</i> |
| 307. | Fiala's Arctic Home, - -
(Copyrighted 1906 by A. Fiala) | <i>Anthony Fiala.</i> |
| 308. | Northward Over Polar Ice, -
(Copyrighted 1906 by A. Fiala) | <i>Anthony Fiala.</i> |

SCREEN NO. 62.

Yale University—Peruvian Expedition.

- | | | |
|------|--|-----------------------------|
| 309. | Prof. Bingham's Party on
Mt. Coropuna, - - - | <i>Prof. Hiram Bingham.</i> |
| | (Copyrighted 1912 by Yale University) | |
| 310. | Summit of Mt. Coropuna
(Peru), - - - - | <i>Prof. Hiram Bingham.</i> |
| | (Copyrighted 1912 by Yale University) | |
| 311. | Resting (Ascent of Mt. Cor-
opuna, Peru), - - - | <i>Prof. Hiram Bingham.</i> |
| | (Copyrighted 1912 by Yale University) | |
| 312. | Mountain Climbers, - - - | <i>Prof. Hiram Bingham.</i> |
| | (Copyrighted 1912 by Yale University) | |

SCREEN NO. 63.—SNOW SCENES.

Print No			
313.	Canadian Rockies,	- -	<i>Harland A. Perkins.</i>
314.	Boston Common in Winter,	-	<i>J. B. Howard.</i>
315.	Pemigewasset Wilderness,	-	<i>L. D. Sherman.</i>
316.	Frost-bound,	- - -	<i>Miss Mary R. Waldron.</i>
317.	In Early Winter,	- - -	

SCREEN NO. 64.—SNOW SCENES.

318.	Dreary December,	- -	<i>Dr. D. J. Ruzicka.</i>
319.	January Landscape,	- -	<i>Fred W. Merrill.</i>
320.	Haddon Peak Glacier (Canadian Rockies),	-	<i>Harland A. Perkins.</i>
321.	When Tree and Bush Are Sleeping,	- - - -	<i>Chas. W. Douth.</i>
322.	March,	- - - -	<i>H. Krebs.</i>
323.	Country Road in Winter,	-	
324.	Solitude,	- - - -	
325.	A Stormy Day,	- - -	<i>Dr. D. J. Ruzicka.</i>

SCREEN NO. 65.—SUNSETS.

326.	Sunset on the Arno (Italy),	<i>G. F. Morgan.</i>
327.	Twilight on Conniston Lake,	<i>E. H. Moore.</i>
328.	Vecchio Bridge (Florence),	<i>G. F. Morgan.</i>
329.	Evening on Lake Geneva,	- <i>G. F. Morgan.</i>
330.	Pier at Asbury Park,	- <i>Chas. W. Douth.</i>
331.	O'er the Western Sea,	- <i>Geo. F. Gillette.</i>



PLAZA AT NIGHT

DR. ALBERT R. BENEDICT

Print
No.

SCREEN NO. 66.—SUNSETS.

- | | | |
|------|-------------------------------------|--------------------------|
| 332. | Sunset on Lake Erie, - - - | <i>Fred W. Merrill.</i> |
| 333. | Evening, - - - | <i>Louis R. Murray.</i> |
| 334. | Now the Day is O'er, - - - | <i>H. O. Bodine.</i> |
| 335. | After the Storm, - - - | <i>M. W. Buehler.</i> |
| 336. | Lynn Harbor, - - - | <i>Wm. F. Dawson.</i> |
| | (Copyrighted 1912 by Wm. F. Dawson) | |
| 337. | At Break of Day, - - - | <i>C. S. Luitweiler.</i> |

SCREEN NO. 67.—CHILDREN.

- | | | |
|------|---------------------------|-------------------------|
| 338. | A Young Naturalist, - - - | <i>G. B. Affleck.</i> |
| 339. | School's Out, - - - | |
| 340. | Vacation Time, - - - | <i>W. B. Cline.</i> |
| 341. | Saturday Afternoon, - - - | <i>Edward Manierre.</i> |
| 342. | Pond Lilies, - - - | <i>Floy Campbell.</i> |

SCREEN NO. 68.—CHILDREN.

- | | | |
|------|------------------------|-----------------------------|
| 343. | Home Portrait, - - - | <i>Otto Gruenberger.</i> |
| 344. | Bessie, - - - | <i>Miss Violet Russell.</i> |
| 345. | The Garden Pump, - - - | |
| 346. | Home Portrait, - - - | |
| 347. | Home Portrait, - - - | |

SCREEN NO. 69.—CHILDREN.

- | | | |
|------|--------------------|------------------------|
| 348. | Sis Hopkins, - - - | <i>Walter Hopkins.</i> |
| 349. | Portrait, - - - | |
| 350. | Portrait, - - - | |
| 351. | The Picnic, - - - | <i>W. B. Cline.</i> |
| 352. | Portrait, - - - | <i>R. L. Chipman.</i> |

Print
No.

SCREEN NO. 70.—CHILDREN.

- | | | | | | |
|------|-------------------------|---|---|---|---------------------------|
| 353. | A Group by the Wayside, | - | - | - | <i>Geo. C. Elmberger.</i> |
| 354. | Nurse, | - | - | - | - |
| 355. | Portrait, | - | - | - | - |
| 356. | Portrait, | - | - | - | <i>Miss Myra Brandt.</i> |
| 357. | Portrait, | - | - | - | - |
| 358. | Portrait, | - | - | - | - |
| 359. | Products of Colorado, | - | - | - | <i>Chas. S. Price.</i> |

SCREEN NO. 71.—MISCELLANEOUS.

(PREMO.)

- | | | | | | |
|------|---|---|---|---|---------------------|
| 360. | The Prospectors, | - | - | - | - |
| 361. | Absence Makes the Heart
Grow Fonder, | - | - | - | <i>W. B. Cline.</i> |
| 362. | Going to Work on a Sky-
scraper, | - | - | - | <i>W. B. Cline.</i> |
| 363. | Autumn, | - | - | - | <i>W. B. Cline.</i> |
| 364. | Dropping Down Stream, | - | - | - | <i>W. B. Cline.</i> |

SCREEN NO. 72.—MISCELLANEOUS.

(PREMO.)

- | | | | | | |
|------|--------------------|---|---|---|---------------------|
| 365. | The Woodland Road, | - | - | - | <i>G. W. Shaw.</i> |
| 366. | Moonrise, | - | - | - | <i>G. W. Shaw.</i> |
| 367. | Goin' Fishin', | - | - | - | <i>W. B. Cline.</i> |

SCREEN NO. 73.—MISCELLANEOUS.

(PREMO.)

- | | | | | | |
|------|--------------------|---|---|---|-----------------------|
| 368. | Portrait, | - | - | - | <i>J. A. Dohrman.</i> |
| 369. | Up the Hill Again, | - | - | - | <i>W. B. Cline.</i> |
| 370. | Home Portrait, | - | - | - | <i>W. B. Cline.</i> |
| 371. | Portrait, | - | - | - | <i>J. A. Dohrman.</i> |
| 372. | Portrait, | - | - | - | - |
| 373. | The Country Hotel, | - | - | - | <i>W. B. Cline.</i> |



THE PROSPECTORS

Print
No.

SCREEN NO. 74.—BOY SCOUTS.

- | | | | | |
|------|--------------------------|---|---|---|
| 374. | On the Hike, | - | - | - |
| 375. | Boy Scout Cutting Staff, | - | | |
| 376. | On Duty, | - | - | - |
| 377. | Lighting the Camp Fire, | - | | |

SCREEN NO. 75.—TRAVEL.

- | | | | | | |
|------|------------------|---|---|---|------------------------------|
| 378. | Italian Boy, | - | - | - | ^A |
| 379. | Dawn (Venice), | - | - | - | <i>Maximilian Toch.</i> |
| 380. | Above High Tide, | - | - | - | <i>Wm. O. Welch.</i> |
| 381. | Italian Monk, | - | - | - | <i>Miss A. Jennie Wilds.</i> |

SCREEN NO. 76.—TRAVEL.

- | | | | | | |
|------|----------------------------|---|---|---|------------------------------|
| 382. | Across the Chamonix, | - | - | - | <i>Martin Simpson.</i> |
| 383. | In Old Madrid, | - | - | - | |
| 384. | Pack Pony (Corea), | - | - | - | |
| 385. | Sunrise in Venice, | - | - | - | <i>Maximilian Toch.</i> |
| 386. | Old Well (Certose, Italy), | - | - | - | <i>Miss A. Jennie Wilds.</i> |

SCREEN NO. 77.—ARCHITECTURE.

- | | | | | | |
|------|--|---|---|---|--------------------------|
| 387. | Colisseum and Arch of Con-
stantine (Rome), | - | - | - | <i>H. P. Goppelt.</i> |
| 388. | Conway Castle (Wales), | - | - | - | <i>Miss M. E. Davis.</i> |
| 389. | Flatiron Building, | - | - | - | |

SCREEN NO. 78.—ARCHITECTURE.

- | | | | | | |
|------|-----------------------------|---|---|---|------------------------|
| 390. | Doge's Palace, | - | - | - | |
| 391. | Holden Hall, | - | - | - | <i>A. C. Proudfit.</i> |
| 392. | St. Bartholomew's (London), | | | | |

SCREEN NO. 79.—TRAVEL.

Print
No.

- | | | |
|------|------------------------------|---------|
| 393. | Rolling the Grain Field, | - |
| 394. | Holywell Ferry (Huntington), | |
| 395. | The Thorn, | - - - - |
| 396. | Tyrolese Shepherd, | - - |

SCREEN NO. 80.—TRAVEL.

- | | | |
|------|----------------------------|------------------------------|
| 397. | Mountain Peak and Cloud, | |
| 398. | Just at Twilight, | - - - <i>W. I. Lansing.</i> |
| 399. | The Stream, | - - - <i>Frank C. Price.</i> |
| 400. | Crystal Lake (California), | - <i>J. W. Towne.</i> |

SCREEN NO. 81.—TRANSPORTATION.

- | | | |
|------|---|-------------------------------|
| 401. | A Summer Squall, | - - <i>W. H. Porterfield.</i> |
| 402. | Cleveland Harbor, | - - <i>E. G. Fountain.</i> |
| 403. | Barge Office (Battery Park,
New York), | - - - |
| 404. | A Rough Road, | - - - <i>E. G. Fountain.</i> |
| 405. | Landing the Catch, | - - <i>W. D. Thompson.</i> |

SCREEN NO. 82.—BY LAND AND SEA.

- | | | |
|------|-----------------------------|--------------------------------|
| 406. | An Old Clipper, | - - - <i>C. S. Luitweiler.</i> |
| 407. | Chinese Commerce, | - - |
| 408. | Down in Dixie, | - - - <i>F. L. Edelen.</i> |
| 409. | Deep Sea Fishing, | - - <i>W. D. Thompson.</i> |
| 410. | Crossing San Lorenzo River, | <i>Dr. C. George Bull.</i> |
| 411. | Back From the Mill, | - - <i>F. L. Edelen.</i> |

SCREEN NO. 83.—COMMERCE.

Print
No.

412.	Green River Steamer (Near Mammoth Cave, Ky.),	-	-	-	<i>F. Emerson Bachelder.</i>
413.	In the Harbor,	-	-	-	<i>B. F. Langland.</i>
414.	Fishing Fleet at Home,	-	-	-	<i>W. L. Gifford.</i>
415.	A Dahabeeah,	-	-	-	
416.	Lumber Schooners,	-	-	-	
417.	Commerce,	-	-	-	<i>Geo. C. Elmberger.</i>

SCREEN NO. 84.—BATHING.

418.	Surf Bathing,	-	-	-	
419.	The Life Rope,	-	-	-	
420.	Life Guards,	-	-	-	<i>Emma J. Farnsworth.</i>
421.	Brighton Beach,	-	-	-	
422.	The Diver,	-	-	-	

SCREEN NO. 85.—TRAVEL.

423.	Under Tropic Skies,	-	-	-	<i>John Parpal, Jr.</i>
424.	Eiffel Tower,	-	-	-	<i>G. F. Morgan.</i>
425.	Erian (Savoy, France),	-	-	-	<i>H. F. Atwood.</i>
426.	Casa Grande (Arizona),	-	-	-	<i>Frank H. Shoemaker.</i>
427.	Bridge of Sighs (Venice),	-	-	-	<i>G. F. Morgan.</i>
428.	The Cloister,	-	-	-	<i>Wm. F. Dawson.</i>

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Print
No.

SCREEN NO. 86.—TRAVEL.

- | | | | |
|------|--|---------|-------------------------------------|
| 429. | A Mountain Lake, | - - - | |
| 430. | Anne Hathaway's Cottage,
(Shottery, England), | - - - | <i>W. L. Gifford.</i> |
| 431. | Guy's Tower (Warwick,
England), | - - - - | <i>W. L. Gifford.</i> |
| 432. | Maria Della Salute (Venice), | | |
| 433. | Repairing Streets in Biarritz, | | <i>Miss Tempest.</i> |
| 434. | The Matterhorn (Switzer-
land), | - - - - | <i>Mrs. J. B.
Brickelmaier.</i> |

SCREEN NO. 87.—COUNTRY LIFE.

- | | | | |
|------|-------------------------|---------|---------------------------|
| 435. | Along the St. Lawrence, | - - - | <i>Rudolf Eickemeyer.</i> |
| 436. | Patience, | - - - - | |
| 437. | New England Home, | - - - | |
| 438. | We Cut Hay To-morrow, | - - - | <i>Earl T. Boaden.</i> |
| 439. | A Country School House, | - - - | |
| 440. | On the Way to Market, | - - - | |

SCREEN NO. 88.—HUNTING.

- | | | | |
|------|------------------|---------|----------------------------|
| 441. | A Natural Blind, | - - - | <i>Theodore Macklin.</i> |
| 442. | The Deer Hunter, | - - - | <i>L. D. Sherman.</i> |
| 443. | Time to Quit, | - - - | |
| 444. | At Point, | - - - - | |
| 445. | Waiting, | - - - - | <i>Mrs. C. G. Stearns.</i> |

SCREEN NO. 89.—CHILDREN.

- | | | | |
|------|------------------------|-------|---------------------------|
| 446. | Fear Not, Sister, | - - - | <i>Dr. D. J. Ruzicka.</i> |
| 447. | Music of the Sea, | - - - | <i>J. S. Neary.</i> |
| 448. | The Children's Outing, | - - - | |
| 449. | The Pasture Brook, | - - - | |
| 450. | At Rockaway Beach, | - - - | <i>Dr. D. J. Ruzicka.</i> |



THE MORNING'S CATCH

Print
No.

SCREEN NO. 90.—MISCELLANEOUS.

- | | | | | | |
|------|----------------------------|---|---|---|----------------------------|
| 451. | Natural Bridge (Virginia), | - | | | <i>Loramus C. Newhall.</i> |
| 452. | October, | - | - | - | <i>Rudolf Eickemeyer.</i> |
| 453. | Binding the Sheaves, | - | - | | <i>H. B. Conyers.</i> |
| 454. | Icicles, | - | - | - | <i>George Kellogg.</i> |
| 455. | Viola, | - | - | - | <i>W. B. Cline.</i> |
| 456. | In the White Mountains, | - | | | <i>W. T. Knox.</i> |

SCREEN NO. 91.—TROTTING HORSES.

(GRAFLEX.)

- | | | | | | |
|------|---|---|---|---|----------------------|
| 457. | Trailing, | - | - | - | <i>A. D. Hughes.</i> |
| 458. | Warming Up—All Four Feet
Off the Ground, | - | - | | <i>A. D. Hughes.</i> |
| 459. | A Friendly Brush, | - | - | | <i>John Duncan.</i> |
| 460. | Black Beauty, | - | - | - | <i>A. D. Hughes.</i> |
| 461. | Good Start, | - | - | - | <i>John Duncan.</i> |

SCREEN NO. 92.—OVER THE HURDLES.

(GRAFLEX.)

- | | | | | | |
|------|-----------------------|---|---|---|-----------------------|
| 462. | Unhorsed, | - | - | - | <i>A. A. Gleason.</i> |
| 463. | Taking a Header, | - | - | - | <i>A. A. Gleason.</i> |
| 464. | A Veteran, | - | - | - | |
| 465. | Training a Green One, | - | - | | <i>John Duncan.</i> |
| 466. | A Bad Fall, | - | - | - | <i>A. A. Gleason.</i> |

SCREEN NO. 93.—MISCELLANEOUS.

(GRAFLEX.)

- | | | | | | |
|------|--------------------------------------|---|---|---|---------------------------|
| 467. | Light Artillery, | - | - | - | <i>W. A. Staples.</i> |
| 468. | Wrestlers, | - | - | - | <i>F. E. Bingaman.</i> |
| 469. | Fish Hawk Nest, | - | - | - | <i>Howard Cleaves.</i> |
| | (Copyrighted 1911 by Howard Cleaves) | | | | |
| 470. | Winter Sport, | - | - | - | <i>W. Barton Eddison.</i> |
| 471. | McDonald "Putting the Shot," | | | | <i>F. E. Bingaman.</i> |
| 472. | Will They Bite, | - | - | - | <i>A. E. Bisantz.</i> |

Print
No.

SCREEN NO. 94.—AUTOMOBILES.

- | | | |
|------|-----------------------------|-------------------------|
| 473. | The Call of the Road, - - - | |
| 474. | At Cooperstown, - - - | <i>Mrs. W. W. Dake.</i> |
| 475. | A Wayside Hand-out, - - - | <i>Chas. S. Price.</i> |
| 476. | Among the Hills, - - - | <i>Mrs. W. W. Dake.</i> |
| 477. | A Puncture—Five Miles Out, | |

SCREEN NO. 95.—WILD ANIMALS.

- | | | |
|------|---|---------------------------------|
| 478. | Scenting Danger, - - - | |
| 479. | Black-tail Deer (Yellowstone
National Park), - - - | <i>Sumner W. Matteson.</i> |
| 480. | Luncheon Time, - - - | <i>E. W. Parrill.</i> |
| 481. | Alpacas and Llamas (Peru),
(Copyrighted 1912 by Yale University) | <i>Prof. Hiram
Bingham.</i> |
| 482. | Surprised, - - - - | |

SCREEN NO. 96.

"There Are No Game Laws for Those Who Hunt With
a Kodak".

- | | | |
|------|-------------------------|---------------------------|
| 483. | Mountain Sheep, - - - | |
| 484. | Wild Goats, - - - | |
| 485. | Moose, - - - - | |
| 486. | Swiss Mountain Sheep, - | <i>Martin Simpson.</i> |
| 487. | Elk, - - - - | <i>Rudolf Eickemeyer.</i> |
| 488. | Bob Cat, - - - - | <i>Wm. I. Berryman.</i> |

SCREEN NO. 97.—FRONTIER.

- | | | |
|------|---|----------------------------|
| 489. | Pack Train (Mesa Verde,
Colorado), - - - | <i>Sumner W. Matteson.</i> |
| 490. | Colima Fuego (Mexico), - | <i>Sumner W. Matteson.</i> |
| 491. | Water Hole in the Desert, - | <i>Sumner W. Matteson.</i> |
| 492. | Cattle on Range, - - - | |
| 493. | Cutting 'em Out, - - - | <i>Sumner W. Matteson.</i> |

SCREEN NO. 98.—FRONTIER.

Print
No.

494. San Ygnacio Mountains, - *C. F. Saunders.*
495. Monarchs of the Plains, -
496. Caravan on the March, - *Prof. Hiram Bingham.*
(Copyrighted 1912 by Yale University)
497. Prospecting, - - - - *C. F. Saunders.*
498. The Prospector's Return, - *Clinton Johnson.*
499. The Drive, - - - - *Lawrence Macomber.*

SCREEN NO. 99.

500. A Bit of Kodak Park.
501. Where the Kodaks Are Made.
502. Hawk-Eye Factory.
503. Kodak Ltd., Executive Offices and Warerooms, Kings-
way, London.
504. Present Main Office and the new Office Building in
Construction at Rochester.

SCREEN NO. 100.

505. The 366 Foot Chimneys at Kodak Park.

ALL of the pictures in this Exhibition (excepting those specified as having been made with a Graflex or Premo*) were made with Kodak or Brownie cameras on Eastman N. C. Films. A portion of the Premo and Graflex pictures are likewise from film negatives. Practically all of the pictures are from negatives made by amateurs, for the most part inexperienced amateurs.

All of the pictures are enlargements on Eastman Bromide Papers. The pictures on screens Nos. 41 and 42 are colored with Velox Transparent Water Color Stamps. The slides which illustrate the lectures given in connection with this exhibition are made on Eastman Lantern Slide plates and the motion pictures are made on Eastman Negative Film and projected from prints on Eastman Positive Film.

*Screens No. 53, 54, 55, 56, 91, 92, 93,
71, 72, 73, 99, 100.

THE KODAK IDEA

SIMPLICITY is the key note of the Kodak idea in picture making—not merely simplicity in the camera itself, but likewise simplicity in the after processes.

Back in 1888, the Kodak, crude as compared with the Kodaks of to-day, first made amateur photography popular. It made the actual taking of the picture a simple matter, but the loading, the unloading, the developing and the printing were processes requiring skill—and a dark-room; hence our famous offer: “You press the button; we do the rest.”

To-day the dark-room has been eliminated from Kodak photography. Simplicity is not confined to the picture taking, but extends as well to the picture making. The Kodak loads and unloads in daylight; the films are developed in any light in the Kodak Film Tank for a certain length of time, in solutions of certain strength and temperature—and developed as well by the novice who will follow the simple directions as they can be developed by the expert. Skill and individual judgment in developing are not necessary. Indeed, it has been fully demonstrated that the Tank can more than equal the

work of the most expert workmen when they use the old dark-room methods. The experience is in the Tank.

Likewise Velox paper (still no use for a dark-room) offers a simple medium for print making, and may be had in a variety of grades and surfaces to suit all tastes and all negatives.

In our work of simplifying photography, quality and dependability have not been overlooked. Kodak films, for instance, ask no odds of glass plates in speed or quality. In the true rendering of color values they are not merely highly orthochromatic; they are *properly* orthochromatic—are practical. And they give the greatest possible latitude—that is, they of themselves, within any reasonable limits, correct errors of over and under exposure, a matter of the utmost importance to the beginner.

Simplicity, quality, dependability, upon these the Kodak success has been built. These qualities have made it a simple matter for everybody to take and make good pictures.

If it isn't an Eastman, it isn't a Kodak.

EASTMAN KODAK CO.,

ROCHESTER, N. Y.



A VETERAN

“KODAK”

Is our registered and common-law trade mark and cannot be rightfully applied except to goods of our manufacture. When a dealer tries to sell you a camera or films or other goods not of our manufacture under the Kodak name, you can be sure that he has an inferior article that he is trying to market on the Kodak reputation.



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